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# SOME ANTIQUARIAN NOTES.

*by G. Norman Douglass*

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NAPOLI

R. TIPOGRAFIA FRANCESCO GIANNINI & FIGLI

Strada Cisterna dell' Olio

1907





250 Copies. — Printed November 1907.

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# **SOME ANTIQUARIAN NOTES.**

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**R. TIPOGRAFIA FRANCESCO GIANNINI & FIGLI**  
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**1907**

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## VIII.

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### SOME ANTIQUARIAN NOTES.

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**I. Archaeology and post-Roman geological changes.** — It becomes easier to believe how greatly this island has changed since the days of Tiberius and how violent some of these changes have been, when we extend our view to the neighbouring continent. Apart from the general earthmovements and tiltings that involve large stretches of country, there have been local catastrophes: rivers have been thrust from their courses, as the Sebeto in the great storm of 1343 (See Celano's *Notizie del Bello*, & Ed. Chiarini, vol. IV, page 120 — it was a S. E. storm, the wind coming from the « Bocche di Capri » G. Garrucci, *L' Isoletta del Salvatore*, 2nd ed., Napoli, 1850, part II, p. 101); entire towns have been engulfed by the waves, as that of Conca where Richard Coeur de Lion halted on his way to Palestine; Amalfi had been reduced to a fragment before Andrea Mola da Tramonti wrote his chronicle in 1149; the house of Tasso, at Sorrento, has been similarly swallowed & &. In other cases the winds and the waves have cooperated with the earth-movements in the work of annihilation, so that it is not always easy to say which of these factors has contributed more largely to the reduction of islets like that opposite the Gaiola at Posilipo <sup>1)</sup>, the Galli near Positano, or Revi-

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<sup>1)</sup> Mr. Gunther's theory of locating Palaiopolis near the Gaiola (*Geographical Journal*, Aug. 1903, p. 147) was anticipated by Capaccio, though

gliano where, according to Milante (*Della Chiesa di Stabia*, Vol. II, pp. 70, 76), a celebrated Benedictine Monastery formerly stood.

**LANDSLIDES.** The frequency of landslides in historical times is only apparent where, as at the abbey of La Cava, actual records of these occurrences have been kept. On Capri no such documents exist and catastrophes of this kind are quickly forgotten unless some accident has preserved the memory of them, as in the case of that which closed the Grotta Oscura. The chief agency in preparing the way for landslides in Capri seems to be the infiltration of water through loose soil till it strikes the hard limestone, where it accumulates. The whole South coast of the island is scarred; from the uneven surface of the stones forming the debris it is plain that many of these landslides are of recent origin. At Matromania and Marzullo they are *chronic*. The surroundings of Bevaro seem to have collapsed in post-Roman times and the whole valley of the Mulo is a characteristic case of subsidence in consequence of subterranean aqueous infiltration: the major part of it is preRoman. Yet although the Romans, with their usual judgment, treated Capri as a summer resort and built chiefly on the north side of the island, it is strange that there is not a single piece of masonry of their period in this south valley nor any signs of ancient roads such as must have existed leading to the Mulo promontory or to the Grotta dell'Arco. The *Bergsturz* of Petrara, on the West side of the Castiglione, is recent; Roman brick-masonry has been carried down with it from the heights above and, on excavating, I have found pieces of white and yellow marble and antique black pottery. At the district of Aiano,

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the submerged buildings at this site do not seem to have attracted his attention: *parum abfuit, quin haec Fortuna Neapolitana efficeret, ut crederem a Cumanis primo Neapolim conditam in ea Pausilipi parte, quae ad Euploeam sita est, ubi dirutae civitatis apparent vestigia* (Gravier's ed. vol. I. p. 202).

however, the level has changed but little: ancient tombs recently unearthed there are at their proper level. Above the third turn from the bottom of the « Via Krupp » can be seen Roman masonry of bricks and Posilipo tufa which on examination will be found to be *in situ* — the locality therefore has changed aspect since Roman times.

**ALLUVIUM.** The rain, washing down the soil from above, has in post-Roman times filled up valleys like Valentino and the « Campo » below San Michele and has obliterated traces of Roman roads all over the island. The denudation of timber by human agency aided in this work: it has altered not only the climate but also the outer surface of the island, by allowing the rain to tear scars into the hill-sides and carry down the earth to lower districts. The level of Anacapri village must have risen considerably in consequence of the alluvium from Monte Solaro.

**VOLCANIC DEPOSIT.** A certain amount of material has reached the island since Augustan days. From the few classical descriptions extant, it would seem that Capri suffered considerably in the eruption of 79. No doubt the same could be said of those of 472 and 1698 (see Parascandolo, *Monografia di Vico Equense*, p. 75, 148).

**WIND-EROSION.** The force of the wind as an eroding agency is incalculable. It blows all the year round and some idea of its force may be gathered from the accident in September 1902 on Monte Lauro, when some wood-gatherers throwing away a lighted match set fire to the brushwood and were enveloped in flames and perished all but one. The Arco Naturale and its district would present a different appearance were it not for the never-ceasing action of the wind. Westward of the « Sirena » both on the beach and higher up, the wind produces a landslip nearly every year: it scoops out the loose earth from below till the overhanging soil tumbles down.

**GENERAL APPEARANCE.** The island in Rôman times probably presented a smoother aspect to the eye, being covered with trees and soil which gave it a rounded look. It is not unlikely that there were some perennial streams on Capri in the days of Tiberius. The trees being felled, the earth slipped down, exposing the jagged asperities of the rock. This gradual change of contour must have taken place also on the Sorrentine peninsula, whose forests were felled by Pollio for his temple, by the Amalfitans for their fleets etc. With the volcanic portions of the Bay of Naples it is generally the reverse. These craters are of soft material and the longer they are exposed the smoother they become. The lower eminences of Ischia, as viewed from the North-East, are now merely a jumble of curving lines: formerly they must have been clear and sharp. A small crater on the road between Bagnoli and Fuorigrotta is in the last stage of liquescence; soon the rain and the plough will have merged it into the earth whence it arose — Capri, meanwhile, grows more peaked every day.

**II. Brick-Stamps.** — Several writers mention stamped tiles found on Capri. Thus at Villa Jovis were discovered, according to Raoul-Rochette, *mattoni d'une grande dimension, parmi lesquels il s'en rencontre beaucoup avec des inscriptions en beaux caractères qui attestent l'époque la plus florissante des fabriques romaines et de la puissance impériale* — which is somewhat too vague, to be of any value.

Hadrawa, too, while excavating at Castiglione, came across a number of large tiles called *tavolozze* and some of them bore the name of the factory which, like Rochette, he omits to mention — no doubt *tegulae bipedales*. In 1904 and the subsequent years a few of these old chambers were again laid bare and an infinite number of brick-fragments brought to light; at least a thousand of them must have passed through my hands for examination; there was no mark on



any of them; no unbroken *tegulae* were found. This inclines me to think that they may have been made on the spot, especially as there is an ancient brick-kiln near at hand. (See p. 246). That local products were used as far as possible is shown by some *opus reticulatum* made out of the intractable native limestone, and although Roman bricks were exported to every part of the Mediterranean from the large continental kilns, yet it is likely enough that some of these Capri bricks were made on the spot or at Ischia, partly to save the expense of transport and partly because, being used here principally for facing purposes in triangular fragments, it was not necessary that they should be of particularly fine finish. I do not know whether the great scarcity of brick-stamps on Capri can be considered as showing that they were exempted from the tax which seems to have been levied on these articles (Middleton, *Remains of ancient Rome*, vol. I. p. 11) by reason of their being manufactured and used upon the Imperial domain.

Up to the present, all that I can guarantee to have been found on this island are the following:

1. — Bevaro (The copy may not be strictly accurate).

□	LANSI REDIEN/S	<i>Litterae cavae.</i>
---	-------------------	------------------------

□	IHAV LIIVA	<i>Litterae cavae.</i>
---	---------------	------------------------

□	LMCIASLL	
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2. — Punta Tragara.

□	IAC IVLIAE AUG	Much corroded. This may have given rise to the 'Villa Iulia.'
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### 3. — San Felice.

CVIBIL....
HYACIN....
FORTUNATRA....

#### 4. — Villa Iovis.

☐ MID ....  
 ☾ / NNI ... ? *Annia*  
 .... ACN-II  
☐ .... / A /  
 .... / /

5. -- Valentino. *Tegula bipedalis* excavated four years ago.

ST. MARCIVS  
RABBÆVS FEC

6. Via Tragara. On a roofing (flange) tile from Villa Sinibaldi.

EIXLIII      The *e* in the rounded  
Greek style.

Pancaldi (see p. 261) figures the following brick-stamp from Villa Iovis:

 L. AVG. FIDELI

III. **Cave with Roman cement.** — I would have liked to have given some details regarding a cave situated on the path

to the Castiglione Grotto, a few feet beyond the site named on p., but excavations at this spot were not permitted and I can only say that about 80 centimetres below the present cave-level will be found an ancient wall running diagonally across the cave, which forms the back of a four-cornered chamber occupying nearly the whole cave. This chamber is filled up with blue-grey cement or *arena*, of fine texture, which has not been washed into it (for it is free from all vegetable matter and shells &) but was doubtless placed there in ancient times for purposes of storage, during some building operations near this site. I suspect that this material was imported from the mainland. A complete excavation is desirable, even from a commercial point of view, for the cement has lost nothing of its good qualities during its long underground sojourn and would fetch a considerable price, owing to its great quantity and purity.

**IV. Cicerone archaeology.** — This is archaeology deliberately manufactured to please travellers: it merges by insensible but alarmingly rapid gradations into the ‘serious’ archaeology of earlier antiquarians. Thus the Grotta Polifemo, near Tragara, is Cicerone-archaeology (there is a similar grotto Polifemo at Sorrento). But most of these legends are woven round the name of Tiberius. Inventions of this kind are the Salto di Tiberio, the Sellaria, the Bagni di Tiberio, the Villa Giove, Villa Giulia, which Feola says was given to this lady on account of her beauty and virtue (!), and so forth. Every ruin on the island is supposed to have been a palace or a prison of Tiberius. These legends date from the time when Capri began to be visited by tourists. I have touched on the matter on p. 13.

Older scholarship worked with fixed ideas. A pavement is declared to have been designed by Thrasyllus, because he was a mathematician and therefore *may* have designed it; a relief representing two women is ‘Crispina and Lu-

cilla ‹, because they were banished to Capri; another is ‹Tiberius and his mistress › or ‹Augustus and his daughter Julia ›—Hypatus is described as a slave of Augustus; Trasete is derived from Thrasyllus; Veterino from Vitellius; Tragara from *tragos* (hircus); Matromania from Mithra, Cirtella from Cytherea, & &. The number of lead pipes found at Castiglione *proved* this to have been a water-palace; therefore it was dedicated to Neptune. It was pleasant to make such assertions, and to believe is always easier than to deny.

Astonishing is not only the rapidity with which the most complex myths grow up hereabouts <sup>1)</sup> but the inherent absurdity of some of them. It was seriously suggested that the passage inside the Blue Grotto was a tunnel which lead to Damecuta in order to enable Tiberius secretly to take his pleasure in the water. The old gentleman and the fair nymphs of his harem, after crawling for half a mile through this dank and dismal drain, certainly deserved, and perhaps needed, a bath. — Near the Palazzo a Mare are the remains of an ancient drain, which is strenuously asserted to be a passage leading to the Villa di Giove (N. B. The Romans, like other demons, sought refuge *underground* from the effulgence of Christianity). — An iron chain discovered in the water of Tragara harbour was forwarded to the Naples Museum as a relic of Roman rule. This chain was placed there during the English occupation. — On the old Campo was observed a semi-circular mark supposed to indicate where lay, below ground, the ruin of a similarly-shaped exedra. This mark

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<sup>1)</sup> Capri is a favourable spot for observing the mythopoeic faculty, and a scientific study of it would be worth undertaking. It is commonly supposed that myths are the slow growth of countless generations of chroniclers and poets. Even so Darwin imagined that variations in nature were a gradual process, and that ‹sports› were of the rarest occurrence. I think we must revise our opinion on both those points. The myth however complex, springs fully armed from the teeming brain of the people.

was made by the footsteps of a goat tethered to a wall. — When this kind of archaeology is taken away from Capri, little is left.

**V. Citrella.** — It is reported that a Roman pavement was unearthed here. This is one of Parrino's blunders. He may have been thinking of S. M. Soccorso or some other spot. No traces of ancient building exist here; according to Montorio, Citrella was a Dominican foundation; it became a hermitage and is now deserted: the episcopal archives of Sorrento might give some details as to its history.

This imaginary pavement gave rise to the myth that a temple of Venus Cytherea stood on this site (Cytherea-Citrella), and the sentimental Katherina von Doering has elaborated, in one of her Capri Prose Poems, a charming vision of a snowy temple, Eryx-fashion, on this height, with roses and doves and a grave youthful priest — forgetting, however, (or omitting), the chief part of such temple equipment. The medical baths of Citara on Ischia have also been brought into connection with this Venus and are therefore recommended as a cure for sterility in women (Chevalley de Rivaz: *Description des Eaux & d'Ischia*, 1837, p. 137. See also p. 68 of Marone's account of Ischia and other works of the same nature), while a medical author derives the word from a Greek root signifying « favorable à la grosse » (Dr. C. James: *Voyage scientifique à Naples avec M. Magendie*. Paris. 1644, p. 88). Here we have an instance of a custom growing out of wrongly derived etymology. These baths, which Iasolini also recommended for baldness and elephantiasis, are no longer taken by women: perhaps waters with a contrary effect would not have lost their popularity so soon.

The name Citrella is not indigenous to Capri. It has been imported from Amalfi. The family of that name were nobles of Ravello and Patricians of Amalfi — older literature mentions them frequently (see also MS. in Bibl. Cuomo, No. XX,



D. 22). This family, I suspect, derived its name from the town of Cetara on that coast. Cetara is an ancient word, for which a number of fantastic derivations have been suggested. Gregorovius detects an Arabic flavour (*Wanderjahre*, vol. III, p. 72); others think it comes from *cetus* a whale; from the Greek *kedros*; from the large lemons *cedri* &c. There are various names of similar sound in South Italy. Quaranta is probably right when he derives Citara from a root signifying rocky or stony. If so, it may be the same name as that of the island of Kythairon, whence Venus drew her epitet Cytherea. Phoenicians founded her temple on this rock-islet; the cult spread thence to Cyprus, to Greece, to Campania. But before then, the pre-Hellenic name Citara must have existed on these classic shores. Stephanus of Byzance has a *kyterion polis*, which I believe is now Cerisano, on a rocky height; Cetraro in Calabria is similarly situated <sup>1</sup>). Citarella, the rock-haunting bird, is the same as our kestrel; both words probably derive from this venerable root. I daresay the locality on Capri known as Caterola has the same origin. It is spelt Ceterola in some maps, but is invariably pronounced hard after the antique manner.

It this is correct, the name Citara (Citrella-Citarella) is not derived from Venus Cytherea, but rather, *viceversa*.

The hermitage of Citrella was selected, like the equally remote crater of Monte Rotaro on Ischia, as a burial place for the cholera victims of the thirties. Both are fair spots, but it would be difficult to find two sites more dissimilar in character within an equally short distance. At Rotaro the volcanic earth with its hoary mantle of vegetation and, within the deep tunnel, a woodland calm, as though storms and seas no longer existed upon earth: — Citrella, poised like a

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<sup>1</sup>) According to L. Giustiniani (*Dizionario Geografico etc.* Napoli, 1802) this town was originally called Lampezia; the name was changed, for reasons unknown, to Cetraro.

swallow's nest upon its windswept limestone crag; far below, the Titanic grandeur of South Capri and the glittering ocean strewn with submarine boulders that make it look, from such aerial heights, like a map of the moon enamelled in the matchless blues and greens of a Damascus vase.

**VI. Destructiveness.**—Nowhere, thinks Gregorovius, have antiquities been so shamefully treated as at Capri. He was referring to the haphazard dispersion of ancient works of art; but the ill-treatment of these relics, for which strangers gladly pay high prices, also does not redound to the intelligence of the islanders, though it is more or less the same everywhere. A statue was unearthed some thirty years ago at Timberino; foreigners, hearing of this, used to visit the site frequently to see it; this so annoyed the proprietor, that he broke it in pieces with a hammer: a ferocious act, more worthy of the beast than of a man. — Three years ago, a Greco-Roman tomb was laid bare at the Parate: within five minutes nothing was left save a fragment of a black vase; the bones und tiles had been used to mend a wall.— Two years ago, an intact black and white mosaic pavement was discovered at Valentino: within half an hour, no traces of it remained.—Some sixteen years ago was found, at...., the life-size statue of a nude beardless man; the limbs were damaged but otherwise it was complete; it was broken up to mend a wall. — At the same spot was unearthed an antique head carved in some black material. Children played with it till nothing was left. — In the neighbourhood of most ancient sites, such as the Palazzo a Mare (whence Hadrawa drew *fourteen tons* of ancient marbles) can be seen a lime-kiln for the consumption of old pavements and statues. At the Villa Hahn is, or was, the torso of a male figure still showing the drill-hole which was made with the object of blasting it to be burnt into lime — a system worthy of the best days of Colonna and Frangipanni. Under such con-

ditions, no wonder ancient inscriptions are rare at Capri.— A beautiful and intact colum of Cipollino, about three metres high, was excavated at Damecuta six or seven years ago; a foreign resident offered a considerable sum of money for it which the proprietor agreed to; men with ropes and other appliances were sent to carry it up to Anacapri, but on arriving, they found that the owner, meanwhile, had split it into fragments to mend a wall and to build some steps; the pieces can be seen to this day. — About ten years ago, a workman, excavating in the neighbourhood of the present Villa Farnesina, laid bare, at about two metres below the surface, a square chiselled block of volcanic stone with worked edges, some sixty centimetres high. The proprietor, wishing to see *if there were gold inside*, broke it into pieces with a large hammer. It was then seen that below the stone lay some masonry in the centre of which was an urn of pottery with two handles and a lid. The proprietor, thinking he had really found the *tesoro* this time, danced with joy: but as the urn merely contained ashes, he broke it into a thousand pieces. — Some twenty years ago a suite of Roman chambers was laid bare at Capodimonte in Anacapri. Two hundred *cantari* of precious coloured marbles and fragments of statues were taken from there and sent to Naples in a sailing-boat, to be ground into powder. — See Hadrawa, German ed. p. 96, and Alvino: *Due Giorni* &c. p. 33. — Lead piping, whenever discovered, vanishes like magic <sup>1</sup>).

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<sup>1</sup>) Nearly every part of the island was supplied with lead pipings (an expensive luxury in Augustan times), proving the abundant water-supply. They are recorded as having been found at Castiglione, Villa Jovis, Porto Tragara, Aiano, and at the old Faro. An inscription of Marcus Aurelius, similar to that on the Faro pipes, was found at Sorrento (Donnorso, p. 15). Besides this, leaden pipings have been excavated, to my knowledge, at Gasto, whence a prodigious quantity was sent to Naples for sale; at Damecuta (see under INSCRIPTIONS); beneath the hôtel Paradiso at Anacapri; on the site of the Moneta « Palace » (Villa Words

**VII. Etymological.** — I am in doubt respecting the derivation of some interesting local names like Bevaro, Unghia Marina, Pennaulo, Cera, Lercaro &c. &c. It is easy, with books like De Wet's « Onomastikon » at hand, to speculate wildly on such subjects. Thus Artimo, at Anacapri, might take one back to Artemis or to the Artemisioi on Chalcis, whence some have supposed Capri to have been colonized; or to the Neapolitan Phratia of that name. Nearly all Capri proper names have been imported from the mainland; even the venerable appellation Solaro, Solario or *Salara* (as it is spelt on an old print of the island in my possession) recurs near Gragnano and elsewhere in Italy; a family of that name also exists.

For some reason, Amalfitan names are more frequent in Anacapri than below. Pino, in Anacapri, is not immediately derived from a pine-tree, nor Pertuso (*pertundere*) from a cavity, nor Conca from a depression, nor Lupanaro from the Latin *lupanar*: — these and other local geographical names are drawn from ononymous Amalfitan families. Orico, Caruso and such-like are of Hellenic origin, yet I suspect that the places so named on Capri are also called after their former Amalfitan proprietors. But how did these Greek names reach Amalfi? Perhaps there was some immigration thither from Paestum, when that town grew unhealthy, or possibly — but this I take to be less likely — from the Athenaeum promontory. They are certainly not indigenous to Capri — they all recur on the neighbouring peninsula. The Athenaeum promontory was colonized by Greeks *ob consecrationem Minervae* as the Liber Coloniarum reports; later on, a Latin

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worth); near the Punta Tragara. Some more tubes have recently been found at the Villa Jovis, on the Castiglione, and at Tragara (Villa Sinibaldi). More lead inscriptions might have been discovered but this is one of the antiquities whose value is understood by the peasants, who immediately dispose of it to be melted down surreptitiously, otherwise the proprietors of the land are apt to claim its value from them.

colony was established there, and whether this be the reason or not, it is certainly a surprising fact, that there are many more pure latinisms surviving in the dialect of the district West of Sorrento than in any other part of this province with which I am acquainted. The whole subject is rather obscure, but of the profound influence of Amalfi over Capri in the early Middle Ages there can be no doubt.

Some Capri names are derived from natural features (Cocuzzo, Forca, Cercola); others are onomatopoeic, like Sbruffa and Marmolata (Lasena has a quaint suggestion as to the origin of this name in this « Ginnasio » p. 146); some are of Latin origin like Cesina (timber-felling) which corresponds to the Greek Caruso, or Portico (ad Porticum); some derive from natural occurrences (Petrara), from local superstitions (Munaciello), from customs (Parate); some from forgotten saints (Marcellino) or from structures now vanished (Torre). Of a few Arabic survivals I have spoken on p. 149.

The grotto of Lucina was never sacred to the goddess of that name, but was so called from an immense ilex (lucina) which used to overhang this cave from above and was cut down some years ago. Thus this name has here reverted to its original meaning (*lucus a non lucendo*). Moneta occurs in old deeds. This name is frequent in other parts of Italy; there is a Monetella near Pompei, a sea-channel Moneta near Caprera &. The name of the locality Moneta at Capri is popularly derived from the coins found there — another reversion to an older significance, Juno having acquired this title, according to Livy, from part of her temple being used as a mint. There is also a family called Moneta. Much ingenuity has been spent on this name: cf. the town Monitia = Mon = Moon = Luna = Diana and not Juno (Fr. de Atellis: *Principii della civilizzazione de' selvaggi in Italia*, Napoli, 1805, vol. II, p. 208). — Aiano is nothing but a local abbreviation of Ariano, as this district is spelt in old deeds: *unam silvam ad Ariano* &. It is an importation from the main-



land, and its original is either derived from a temple of Janus (*cf.* Moiano — Mons Jani), or from an ancient Oriental root. Dissertations on this point will be found in Bellabona's History of Avellino, in Vitale's *Storia di Ariano* &c. — Lama = piscina, a slough, bog, fen. *Lama ad maritimam Capri* may have lain near the Truglio.

Names have changed. Thus the Grotta Gradola became the Blue Grotto; the Grotta Ruofolo, the Red; the Grotta dell'Orefice or del Turco, the Green Grotto; the White Grotto used to be called Grotta Monacone, a name which Kopisch derived from the stalactites overhead resembling a procession of monks <sup>1</sup>). The Tuoro is now called Telegrafo, the Punta

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<sup>1</sup>) Hir derivation is wrong, the monk in question being the hooded seal or *bove marino* (*Leptonyx monachus*), an amiable monster which used to haunt the caverns of the Tyrrhenian but will soon be extinct. Strange tales are told of this beast. The sailors hate it on account of its damage to their nets and fish, and so do the peasants who firmly believe that it climbs up into the vineyards at night to steal the grapes. I have spoken to persons who claim to have witnessed this. The resemblance to a monk is not wholly fanciful and a large mediæval literature grew up on the subject of the sea-monk or *monstrum marinum monachi forma*, for which see Aldrovandus, Bellonius, Gessner, Rondeletius, Olaus Magnus and the rest of them. There was even captured, in 1531, a sea bishop, *vir marinus episcopi forma*: — he was presented to King Sigismund. Wherever the word Monaco, or Monacone, occurs on these shores, it refers to this seal which in severe storms sometimes takes refuge among the rocks, emerging with half its body above the water — the face and cowl-markings are deceptive enough. *Cucullus non facit monachum*.

There used to be two pairs hereabouts, one at the Punta Campanella and the other at Capri where they lived chiefly at the Grotta Rossa. Fishermen declare that these pairs were blood-relations and paid each other periodical visits after human fashion. One was shot in 1888 at Capri. About 1890 a small one, just born, was captured at the Piccola Marina by a man who heard it crying; it soon succumbed to injudicious dieting (bread and beans). On the 3rd of June 1904 a female was shot near the Palazzo a Mare; it was a normal specimen, 2  $\frac{1}{2}$  metres in length, and contained a foetus which was sent to Naples. Since then I have not heard of their occurrence here.

Carena is called Faro after the new light-house which, by a singular anticipation, is engraved in the vignette on p. 374 of Vargas Macchiuca's work on the Phoenicians.

While new name arise, others vanish, and it would puzzle most of the inhabitants of Capri to say where are the sites of Punta de' Santi, Campo del Conte, Arco San Felice, Niglio, San Bernardino &c. &c.

**VIII. Faraglione Group.** -- Ice and earthquakes have done little damage on Capri, but the destructive influence of the south-easterly gales amply compensates for this. We have some historical account of the havoc wrought on the Amalfitan coast subsequent to the year 1000 and the preceding ten centuries must have been equally fertile in catastrophes. If the South coast of Capri has suffered only half as much as that of Amalfi — and there is no reason to presume such an immunity — the formation of rock-islets like the Faragliones would be a mere trifle, seeing that the interstices between these needles were doubtless of soft material.

Ancient and mediaeval writers are silent as regards these rocks; unless, indeed, we identify Apragopolis with one of them. Edrisius writes (11th. century) that Capri possesses a little harbour on the East, referring probably to Tragara; but he says nothing about the rocks. The surrounding water has been carefully sounded (see, for instance, the second map in Colombo's «Fauna sottomarina del Golfo di Napoli»), but nothing, again, can be deduced from these data, as the piled-up submarine material may be either old or recent. Biology,

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Giannettasio has a chapter on this seal (*Autunni Surrentini*, Lib. 2, Cap. 2) in which he says that it used to live in the Grotta Oscura at Capri, and if I remember rightly, Birt has woven into his «Idyll von Capri» some legend of this creature (1898).

Whoever treats of the Zoology of Capri will note Giglioli's reference to the capture here of the extremely rare *Grampus griseus* (*Elenco dei mammiferi &c. appartenenti alla Fauna italica*, Firenze, 1890, p. 8).

as represented by the Faraglione lizard, leads to no conclusions, for this lizard has been known to produce local colour varieties in a brief space of time; this subspecies, however, is distinguished by certain structural differences from the common form which argue a fairly long isolation <sup>1</sup>). Deductions from etymology are too hazardous. But it is significant that the names Tragara, Stella, Faraglione and Monacone are all of relatively modern coinage. The would-be Greek derivation of Tragara from *triarka* etc. is purely fanciful; the name Tragara never, to my knowledge, occurs in old deeds save possibly in the form *ad aram* (I have no proof that this term actually designates the Tragara locality); in writers of the eighteenth century it is generally spelt Tregara, and Hoare (*Classical Tour through Italy and Sicily*, London, 1819) may be right in deriving it from *Tre are*, three altars. Stella may be so called from its shape — there are other rocks and mountains of this name in Italy — or because connected, in some manner, with the worship of S. M. della Libera, Stella di Mare, who has wrought several miracles on Capri. The name Faraglione (Foraglione or Faral-lone), applied to isolated crags in or near the sea, is common. In Spanish the word is used in a more technical sense; Serradifalco, in his Sicilian Antiquities, touches upon its

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<sup>1</sup>) But it is a mistake to suppose that the lizards must have been on the rock « at the time of its detachment ». They may well have reached it later, as there are various methods by which reptiles and even batrachians can be transported over water (Wallace: « Island Life », *passim*). Thus in 1891 I found *Bufo viridis* at the hot springs in the island of Lipari and Professor Giglioli, to whom I communicated this fact, told me that he had already made this discovery in 1878 and the species in question occurred also on the islands of Lampedusa and Favignana. It has often struck me what an admirable station the Monacone rock would be for making biological experiments in the matter of cross-breeding between this and the common form of *Lacerta muralis*. It could be rented from the municipality for a trifle and rendered completely inaccessible with the outlay of a few francs.

etymology. There is no ancient masonry on the outer Faraglione rocks as has been stated by one writer; there is, it is true, a wall, but this was only built some forty years ago by a fisherman to maintain the soil of a potato field which he cultivated there. Monacone derives from *monaco*, the hooded seal; sometimes it is erroneously spelt Manecone; there is another rock of that name at Anacapri. Like the rest of Capri, this rock used to be overrun with rabbits; a disease killed them off some thirty years ago.

On the other hand, the venerable word Scopolo, a headland or projecting promontory, takes us back to Homeric days. It occurs elsewhere in this region; thus there is a Scopolo at Ischia, and another, pronounced *Scrofolo*, near Recomone on the Minerva peninsula.

The three Faraglione rocks are merely some of the peaks of a long serrated spur which runs from the Telegrafo into the sea and which is continued on land — breccia fills up the spaces between the limestone needles, and this breccia could not have resisted the action of the waves for long. Thus the word *divulsion* or *detachment* is apt to convey a wrong idea of the geological process which consists in the manufacture of islets through the erosion of softer material originally joining these jagged indentations to one another. There are other spur formations analogous to the Faraglione on Capri.

**IX. Grotta Arsenale &.** It is generally agreed that Capri has been involved in the slow earth-movements which have affected the Italian continent in post-Roman times. It would be strange if the case were otherwise. Yet, if this grotto had been, in Roman times, twenty feet higher above the sea-level than at present, we might expect to see some traces, below the actual water-line, of the antique rock-cut track, 3  $\frac{1}{2}$  metres wide, which facilitates the access to this cave from the sea, or of its sub-structures below the water. But even on

the calmest days and from the greatest height overhead no marks of its prolongation below the waves are visible. Nor does it seem to have that inclination which it should have, if at the time of its construction the water-level had been 15-20 feet lower than at present. I lay no stress on the difficulty which this additional height would have presented to the employment of the cave as an « arsenal », because I do not believe that it ever was thus employed by the ancients. The suggestion of the inner rooms serving as « apartments for marine officers » will hardly be entertained by any one who has spent half an hour in its breathless atmosphere, and a person so susceptible to heat and lack of ventilation as a Roman officer could never have endured it. But if facts are distorted, theories must suffer. Thus Oppenheim says (*Insel der Siren*, p. 18) « Today the grotto lies almost below the water's level ». The fact is, that during violent South-storms the spray of the sea will sometimes penetrate into the front part of the grotto: but never into the interior portion which, apart from its distance from the sea, was raised above the level of the former. It was in this sanctuary that the valuables were found, i. e. the precious cameo plate and a slab of marble with a *graffito* of an antique galley, both in the Metropolitan Museum of New-York, and a number of marbles of the rarest kinds, many of which now adorn the pavements of the Villa Castello (see foot-note on p. 7-8 of Feola's « Rapporto »). Feola, I may mention, is mistaken in speaking of masonry in the adjoining grotto: this « masonry » is natural quarternary breccia. The chief proof that this cave served for purposes of pleasure or religion, and not as an *armamentarium*, in the roofing. They who consider it to have been a Roman arsenal suppose it to have been two-storied. But it seems to me that even now, after so much of the roof has fallen down, this « upper floor » — so far as imagination will allow us to reconstruct it—would have been too low for any purposes of storage. The rich mosaic-encrusted ceiling of the inner part

also points to the purely ornamental use of this cave. These mosaic vault decorations were very fashionable, and the artistic effect of this one, with the blue sea in the background as viewed from within, must have been brilliant. No money seems to have been spared in the present instance: *tesserae* of red, yellow, green, light and dark blue glass have been found indiscriminately. These mosaics, it need hardly be said, are not 'washed in'. Lastly, attention may be drawn to the little rock-hewn basin, lined with Posilipo tufa, which lies almost exactly at the present water-level. This small reservoir seems to have been built expressly to contain a skiff for the convenience of persons visiting the grotto. If the Roman sea-level had been twenty feet below the present one, this basin would have been permanently high and dry, and another purpose must be assigned to it.

A straight rock-cut path, similar to that of the Grotta Arsenale, but more difficult of construction, runs through the Grotta Bianca. It was apparently made to afford an easy passage from the sea to the interior water-cavern. I have detected no trace of its continuation below the present water-line. It can hardly have been made for the object of transporting boats into the interior lake, for even now, with the sealevel presumably fifteen feet higher than in ancient times, this is an extremely troublesome matter. The shores of this lake show no signs of Roman work.

The Northern entrance of the two-mouthed Grotta Forca has been heightened by cutting the rock-ceiling in semicircular fashion for a distance of about six metres. Judging the place by the sea-level of today, it looks as if this irksome piece of work had been undertaken to allow of the passage of larger boats into the cave. If the sea-level in Roman times had been twenty or even ten feet lower, boats of all sizes could have entered the cave without modification of its roof. Traces of masonry indicate that there may have been an ornamental gateway or portico at this entrance. To be sure, the whole

cavern may have been dry land, but in that case the height was great enough, one would think, without being artificially increased. The neighbouring landslip is probably post-Roman.

The time may seem to have been hardly long enough for the etching of the erosion marks on the South coast, possible only during spells of calm weather, to have taken place since the Roman period, particularly when we remember that the sealevel was subject to changes during these centuries. Between the White Grotto and the Scoglio Matromania this venerable indentation can be seen most plainly: at one point it cannot be less than *five feet* in depth, which argues a very long immersion of the island at that level; and, what seems to me more conclusive of its pre-Roman origin, it is filled up, in places, with breccia and Phlegræan pozzolana. Given the peculiar aspect of this region, it is not easy to understand how these pre-Roman materials could have become attached to the inside of the erosion marks, unless the erosion marks had been pre-existing.

**X. Inscriptions.** — On p. 73 I reproduced an inscription found at Bevaro. The Hippodrome being a purely Greek institution as opposed to the stadium, I was surprised to find this inscription in Latin: — on my mentioning this to the owner, he seems to have thought that I was inclined to question the authenticity of this marble, and spontaneously wrote out for me the following declaration:

« Io sottoscritto dichiaro di aver trovato nella mia vigna, questa iscrizione, sopra marmo bianco, nell'anno 1889 in circostanza di aver fatto lo scavo, per le fondamenta della nuova casa, fatta fabbricare dal proprietario qui sottoscritto, nella località denominata Torre a via Bevaro, sulla strada consorziale in prossimità della Chiesa di S. Costanzo nell'isola di Capri.

In fede questo di 7 Ottobre, 1903.

(signed)

ANDREA CHERUBINI

Qui annesso troverà il calco, riprodotto dalla lapide originale. (The follows a copy of the inscription as on p. 73).

I only once saw this inscription many years ago; at present, I am told, it is quite inaccessible. It is very small; about 10.5 centimetres square. The existence of a hippodrome at Capri was vaguely imagined by D. Perillo (• *Luoghi di Delizie di Napoli e contorni* •, Napoli, 1737, p. 51) but among archaeologists it was a vexed question for long whether such an institution had been established even in Naples. A *Latin* inscription referring to these games will be found on p. 82 of Civitelli's *Nuovi frammenti d'epigrafi greche relative ai ludi augustali di Napoli*, 1894.

A number of antiquities, still in the possession of the family Cherubini were found at this same spot, which seems to have been approximately the centre of the ancient town, among them some fine red Aretine vases.

In the Villa San Michele at Anacapri is a Greek sepulchral inscription which the proprietor told me was excavated some fourteen years ago at Damecuta. I am at present unable to obtain a photograph or other reproduction of it, and cannot vouch for the accuracy of the following transcription.

ΣΚΟΡΠΙΟΣ  
ΤΩΔΕΝΙ  
ΤΥΜΒΩ  
ΦΙΛΑΙΟ  
ΥΠΟΧΕΡCΙΝ  
ΕΤΑΙΡΩΝ  
ΚΕΙΜΑΙ  
ΗΔΕΥΘΕΙC

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There are various other marble inscriptions on this island, but I cannot obtain reliable information as to their origin; there has been a considerable importation of these antiquities



during the last fifty years and this makes me suspicious of all of them. Professor Warren of Harvard has lately copied some sixty inscriptions, mostly funereal, and many of them doubtless from Capri, in the Villa Hahn, Mackowen, Cesina &c.: it is to be hoped that these will soon see the light.

Kaibel reproduces seven Greek inscriptions from this island; the rest will be found in the « Corpus ». R. Foerster, in his pamphlets on the Laocoon question, goes into the Capri Athenodorus inscription (now in New York), which, as opposed to Froehner, he regards as genuine.

On a leaden pipe from Damecuta, now at Villa San Michele in Anacapri:

AUG LIB  
EMORIA

**XI. Marbles and building materials.** — I have seen no lapis lazuli demonstrably discovered here, though there is no reason why the *lapis cyaneus* should not be found. Blue glass tesserae are sometimes called by that name. The column of lapis lazuli mentioned by Secondo may have been serpentine, quantities of which have been found on Capri (a large block is now lying in the garden of the Villa Cesina) where it seems to have been less used for pavements than for heavy ornamental work. The cheap method of cutting this hard material into thin paving slabs had perhaps not been invented.

Mangoni speaks of *Verde Antico* from the Truglio (*Ricerche Topografiche*, p. 190), and although there are pieces of of this marble in various houses and churches on the island, I have not been able to assure myself of their having been found here. As bearing on this point, I may mention that among many thousand fragments of ancient marbles excavated by me at the Villa Pausilipon of Vedius Pollio which was built about the same time as these Capri palaces and

equally regardless of expense, there was not one of *verde antico*. This would lead one to suppose that it had hardly come into use at the time of Augustus.

Viewing the ornamental marbles of Capri as a whole, what strikes the observer is the absence of any attempt at economy of material. Only at Tragara have I found *giallo antico* and other soft marbles cut into thin slabs, — as regards the rest, either the expense was deliberately disregarded, or finer methods of working the stones were not yet in vogue. In this respect, these Augustan villas may profitably be compared with that which Servilius Vatia, relinquishing public life under Tiberius, built at Torre Gaveta, where, owing to superiority of technique, ancient marbles, and even porphyry and serpentine, were cut into slices as thin as cardboard. The wealth expended upon Capri under Augustus — *pecuniare sibi fecit receptaculum* — is very great: nevertheless, both he and his successor were anxious to be known as scorers of 'luxury': a favourite pose with monarchs of all ages.

Large lumps of obsidian have been found on Capri imported by the Romans for mosaic work, and at San Felice have also been unearthed some pieces of quartz, the purpose of which I cannot guess.

During the recent excavations of some of Hadrawa's chambers on the Castiglione, I observed masses of red volcanic scoriae, some as large as a child's head, which had been used by the Romans in the modelling of the vaults. This material, which I have also found at Damecuta, combines the advantages of lightness, durability, impregnability to damp and adhesiveness to plaster. I suspect it was brought from the ancient crater of Vesuvius prior to the eruption of 79. The Romans, though they lived on the site of the present Villa Nova, appear to have made no use of the large deposit of pumice-stones at this locality. Some of these blocks are

over a metre in circumference, which gives an idea of the force employed to hurl them from the now submerged crater.

The yellowish rock which has lately been 'discovered' and used in the basement of the Madonna-statue at Villa Jovis, was already quarried by the ancients, as can be seen by some blocks of it in the 'theatre' of that villa. It is more homogeneous than the Capri limestone. Fine blocks of lava were also imported into the island, some of which are still lying in the vineyards above the Blue Grotto. I have discovered no traces of paving stones of the Roman period in any part of the island, which is rather singular, seeing how frequent they are on the neighbouring mainland, even as near as the road from Termini to the Minerva point <sup>1</sup>). They were probably incorporated into walls etc.

But in spite of this lavish expenditure of rare natural stones on Capri, imitations were not unknown. Thus I have a piece of plaster from Valentino copying the close-grained grey

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<sup>1</sup>) Beloch, *Campanien*, 2nd. ed. p. 274. Older writers like Mazzella, Donnorso, Persico, Anastasio, describe the remains of the Minerva temple as still existing in their day, but these men were not particular in what they called a 'temple'. According to Beloch and Capasso, no vestige of it remains. Both of them are inclined to locate it on the extreme point of the promontory, where several ancient buildings are still visible. But I may note that the district about a mile to the East and immediately above the little harbour is now popularly called *Ghierate*, and this venerable name of Ierate or Ierante, which is also printed on a few maps, is surely a survival of *Ieros*. Here, too, is a harbour and a beach protected from the Northern blasts, and sufficient room, where the olive slopes now are, for a small city of Minerva such as Livy describes. I have found numbers of antique bricks here, and some ten years ago the peasant at Ierate laid bare a pavement underneath which ran a piece of lead piping: a sure sign of ancient occupation. There is a lime-kiln at this spot, built probably for the construction of the tower of Montalto, and into it, no doubt, went all the ancient marbles from this site which had not already been carried off to Crapolla and elsewhere. In classic times the tract between here and Campanella may well have been embowered in shady groves and orchards.

Egyptian granite; the lustre is so fresh, and the peculiar structure of the rock, with its mica scintillations, is imitated with such extraordinary fidelity as to deceive, after two thousand years, the eye of a trained mineralogist.

**XII. Matromania.** — This cavern has been associated with Mithra, but the evidence is not clear. In his printed report, Feola states that the mithraic relief was found here, but according to a manuscript written by him a year earlier (MS. Bibl. Cuomo, I. I. 8.), it was excavated near the church of San Costanzo. Rezzonico (Romanelli's ed. p. 60) admits that it was found at San Costanzo, but assumes that it was carried thither in ancient times. It is almost as easy to conceive San Costanzo to have been a mithraeum — some temple it probably was (see « The Open Court », Chicago. June, 1899, p. 325) — as to discover a reason for this transportation, which it certainly suited Rezzonico to take for granted, for otherwise he could not so aptly have introduced that lengthy disquisition on this subject which is based on the supposition that Mithra was worshipped only in *natural* caves <sup>1)</sup>.

The facts of the Mithra marble, at least, do not *prove* Matromania to have been the shrine of the sun-god, however probable this may seem. And I know not by what laws of etymology *magnum Mithrae antrum* could be contracted into Matromania, for that is the correct name of this site as it is

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<sup>1)</sup> Arguing on the hypothesis that the *spelaeion* of Mithra was at San Costanzo which lay near the centre of the ancient town, it would be a speculation somewhat after the manner of Rezzonico to assume that the Greek inscription which ordains that « the people must not make a noise nor an altar to the demons either in the market-place or on public property » (probably spurious) refers to the final overthrow of Mithra on Capri at the hands of the Aryan Constantius, the exterminator of idolatry, the mysterious San Costanzo, of whom Persico reports that « he converted many heretics. »

still pronounced and as it is spelt upon the expiatory chapel of Madonna di Matromania. In deeds as old as the 14th century it is written either Matromania or Matermania; on Coronelli's map of 1699 it is printed Matremania; the abomination *Mitromania* which occurs for the first time, to my knowledge, in 1859 (O. Speyer, *Bilder aus Italien*: Berlin, 1859, Vol. 2, p. 129), and which disfigures Giannotti's recent map of Capri, is a good example of the mischievous effects of Cicerone-Archaeology. It is hazardous and unnecessary to seek evidence for the worship of Cybele *tympanoterpes* (Orphei hymn. 27), in the name Tamborio applied to the hill which overlies Matromania and which is probably of Arabic origin, for Matromania is clearly a survival of Mater Magna, who was worshipped all over this province and as near to Capri as Sorrento, to whom the Emperor Augustus was not unfavourable ( *Monument. Ancyr.* ) and in whose service the taurobolic sacrifice — ? *taurubulae* of Statius — is known to have been performed, whereas it is doubtful whether it ever formed part of the rites of Mithra (Dill: *Roman Society from Nero to Marcus Aurelius*, p. 556).

They who find it difficult to dismiss Mithra from Matromania, which is certainly an appropriate spot and where all the requirements of his worship — running water &. — could in ancient times have been found, will remember that he and the Great Mother were officially associated and so closely connected as to occupy, in some cases, adjoining apartments: and further, that there is some evidence to show that Matromania was a complex structure with two temples, or at least edifices, either side by side or one above the other. The use of this cave may also have fluctuated from time to time, and there is something to be said for Weichardt's theory that it was a variety theatre. From Mater Magna to Moulin Rouge is no great step. Or it may have served for purposes of recreation; the Romans were fond of

dining in *cool* grottos, as we know from Tiberius' accident at Spelunca.

Nothing certain as to the use of this cave in ancient times can be deduced from the remains found in it, for these have been scattered or burnt into lime in accordance with venerable precedent, as the kiln on the spot still testifies. Mangoni speaks of a solar quadrant which is supposed to have been found here; according to Hadrawa, the Hamilton altar comes from the same spot. Whether this be the case or not, it may be taken for granted that the cavern was decked out in its lining of Posilipo tufa and ceiling of blue glass mosaic (a fragment of which is still preserved by Dr. I. Cerio) at the same time as the Grotta Arsenale and no doubt other Capri caves.

The Hypatus inscription first drew attention to this grotto. Inasmuch as Kaibel accepts it as genuine, it is perhaps safest to say nothing more upon this point, beyond noting that Pratilli, the notorious forger of inscriptions, lived and wrote at the time of its discovery; that there was a general recrudescence of such forgeries about this period; that Pratilli, in two of his works, praises Matteo Egizio whose name is associated with the discovery of this marble and who — though I believe his reputation is untarnished — was noted for his ability in composing inscriptions in the antique style. As Egizio died in 1745, this marble must have been deposited in the Oratarian collection before that date; it is not included in Muratori's catalogue <sup>1</sup>).

After this discovery, the grotto became a picturesque; Hackert is said to have engraved it, though I cannot trace his print in any public collection; Rehberg's print of it (see Stollberg's *Reisen*, vol. VIII, p. 146), which I possess, is marked as one of a series (Letter LXXVII) the rest of which I have sought in vain in the British Museum, at Ham-

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<sup>1</sup>) Egizio personally visited Capri, but says nothing about this marble.

burg and elsewhere. Gustave Doré made apt use of the view from Matromania as an illustration for the last line of Dante's *Inferno*.

This locality has undergone geological changes since Roman days, and further excavations would doubtless bring more antiquities to light. Within the last few years more tombs and a large cipollino column have been unearthed here. But it is to be hoped that the work will be done systematically and a strict account kept of what is found. Of the fatal ease with which errors — particularly when they coincide with preconceived theories — are propagated, the following is an instance: — A terracotta statuette with a phrygian cap was unearthed here (Feola's *Rapporto*, Note to p. 21); the imaginative Mac Kowen speaks of this same statuette as representing a « priest of Mithras », while the poetical A. Walters calls it a « statuette of Mithras »: all with a view to explaining the name *Mitromania*, which is a pure invention, based on the problematical discovery of a mithraic marble on this spot. — I am inclined to think the name of the Sun-god survives, rather, in that of the village of Mitrano on the neighbouring peninsula.

**XIII. Monticello Vase.** — Under this name I would designate what seems to be a particularly fine piece of antiquity found on Capri. What I can gather from strictly reliable sources is this: About thirty years ago was excavated, in the olive-ground below the Molino a Vento at Anacapri a square leaden casket, containing an antique cinerary urn of purple glass in a perfect state of preservation. It stood approximately ten or twelve inches in height and, in shape, resembled the ancient full-bellied oil-amphoras. The ashes and the coin which it contained were dispersed; the leaden covering also disappeared; the vase itself was purchased for six ducats by Dr Clark, now deceased; who sold it for L. 5 to Major Darrel, likewise deceased; who sold it to an En-

glishman in Rome for L. 100. I mention these names in the faint hope that they may help to identify this vase if it should ultimately find its way into some public collection. Major Darrel being a relation of the late well-known Mr. Plowden, banker in Rome, I applied thither for information, but in vain.

These rare glass vases were used for festive or funereal purposes: — the Portland Vase and another excavated in 1837 at Pompei and described by E. G. Schulz exemplify the latter. A contradictory mode of employment; but characteristic of the finer aspects of ancient life — the funereal purpose, to preserve intact the ashes of the dead, which we allow to rot, in an imperishable envelope; the festive one, inasmuch as conviviality was a less trivial conception than with us, almost a rite, in the performance of which nothing was considered too good, however precious or liable to be broken on such occasions.

I have not been able to discover whether « purple » should be understood as « dark blue »; nor whether there were any white ornaments or figures cut in relief on this vase; nor whether it was unearthed together with other antiquities or alone. The vase was certainly not of common glass, such as was sometimes used for cinerary purposes, with the blue iridescence of age.

**XIV. Phallic Worship.** — I have on p. 58 referred to a possible Priapic Cult in the Grotta delle Felci. Suetonius expressly connects the *antra et cavæ rupes* of Capri with sexual orgies.

On the left hand side of the path which leads to the Grotta Castiglione will be seen, after passing the first steep descent, a thick wall of ancient masonry built across a curve in the line of rock at its back, and within this *enceinte* will be found, further backwards, a similar wall parallel to the first. The outer wall terminates before reaching the rock on the South



side; perhaps a path lead up at this spot. Looking upwards, another trace of masonry can be seen clinging to the precipice overhead on the left or Northern inside. Up above, and within the apex formed by the curve of the rock, hangs a huge stalactite which distils water to this day. Its slow geological growth is attested by the irregular knotted shape and dark colour. Inasmuch as it is not underground but exposed to all the winds and rain, I think it may well have changed little since Roman times, and it seems to me indisputable that the masonry below was built in some connection with the stalactite overhead, and that perhaps a wooden structure rendered the stalactite actually accessible, if such propinquity was deemed desirable. There are no signs of ancient workmanship in the immediate neighbourhood of the stalactite, and the climb up the little *couloir* is dangerous, on account of the brittle stone.

I do not know whether such natural formations have ever been venerated in other limestone districts occupied by the ancients, nor, indeed, dare I pronounce an opinion as to whether a *phallus recumbans*, such as this one, could ever have been considered a fit and proper symbol of worship save in *decadent* periods like that of Marcus Aurelius, when Capri seems to have been well populated <sup>1)</sup>: — be that as it may, I certainly hold, in view of the masonry still existing, that the stalactite was of ceremonial significance. The site deserves attention, though I am deterred from excavating it by various reasons.

This temple-structure, if such it was, appears to have been destroyed by an immense mass of rock still resting upon the above-mentioned outer wall, which detached itself, as can be seen, from the cliff above its Northern part and must have crashed — or rather slid, for its outer surface is still

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<sup>1)</sup> Charms and termini are frequently thus; likewise a statue of Pan, figured by Payne-Knight, who gives an appropriate explanation (p. 42).

uppermost — through the masonry, scattering it far and wide. On the hill-side below, I have picked up fragments of antique tiles, black vases and marble; these *may*, however, be relics of the Roman « villa » which stood on the summit of the Castiglione hill (demolished to build the Castle), one well-preserved wall of which, faced on both sides with reticulated masonry of Posilipo tufa, can be seen some metres below the next to last turret on the East.

There is a needle of rock immediately opposite the stalactite whose shape may also have attracted the attention of the ancients; its lower part bears traces of artificial chiselling, the purport of which I do not understand. (It is difficult to tell the age of these rock cuttings unless they show the herringbone pattern sometimes used by the Romans (p. 71): some modern cuttings not far from this site made by the French to enable guns to be carried from the « Plateau » to the Punta Cannone already appear as old as the Anacapri stairs).

Another hypothesis is this: that the building of this structure was interrupted, in ancient times, by the fall of the rock, and this would account for the large deposit of cement in the neighbouring grotto (p. 218) which may be presumed to have been placed there in anticipation of the work.

It is quite possible, too, that these traces of sex-worship are pre-Roman and a trained archaeologist might be able to settle this point by an examination of the masonry.

There is hardly a cave worth speaking of on Capri which does not show signs of ancient occupation, and some of these may well have been devoted to Priapus or to the corresponding female principle. The veneration for clefts of rock in the fertilizing earth has persisted to this day ( Lourdes ) — where natural caves are lacking, artificial ones have been made. Whoever sails round the coast of Capri will have noticed many of these natural openings whose characteristics, not only of form, needs must satisfy the most exacting yoni-

worshipper. Nor have these natural features escaped the eye of the islanders; one of them bears an apposite name which Feola records (MS Bibl. Cuomo, I, I, 8). *Le culte de la génération*, says Lefèvre, *a exercé une influence, vraiment énorme, sur la pensée humaine, sur la conception de l'univers, sur les institutions sociales*; and among a population with a historical record like that of this province, relics of ancient sex-worship in daily life can be found by whoever looks for them. I may note the reverence for serpents which the Mosaic curse and Christianity alike have not succeeded in extirpating; the shape of amulets; that of bread as still sold on Ischia at Easter-time, the procreative festival of spring & &. In the flooring of the church at Positano is a large phallus; women kneel on it and maintain that prayers thus offered have peculiar efficacy. The introduction of Attis, Cybele, Floralia, Liberalia and so forth must have helped to sustain these deeply rooted primitive cults which began in fetichism and, after a thousand elaborations, are once more relapsing into it <sup>1</sup>).

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<sup>1</sup>) The drug prepared out of serpents is supposed to give virility and long life, another instance showing how frequently the attributes of this animal as a Priapic emblem and as one of eternity coalesce. I presume that the conception of *health* (Aesculapius) may be regarded—philosophically, at least—as intermediate between the two. In the case of Tiberius who regarded the death of his tame serpent as a bad omen, the latter idea seems to have predominated. Only a few days ago I came across a striking relic of phallicism at Torco near Sant'Agata: the larger intestine of an ox inflated with air and affixed upright over the lintel of a private house, with a streamer of red cloth attached to it—for *good luck*, the proprietor told me (coalescence with horn-emblems against the evil eye). The fish is another of these phallic symbols which go back into the grey mists of antiquity. The piety of early Christians drew consolation from its mystic characters and up to the present day *homines huius provinciae ioculariter piscum vocant quod in aliis Italiae regionibus aliter vocatum*.

**XV. Post-Tiberian occupation.** — It is impossible to reconstruct Capri of the later Roman Empire — too little is left. Many of the edifices show signs of re-building, and there is hardly one of the so-called Imperial villas, either at Capri or Anacapri, which has not been touched up architecturally, as can be plainly seen. A number of humble houses have also been unearthed, together with some very poor works of art, all of which are no doubt of later periods. Another proof of late occupation are the pavements of white mosaics and fragments of ancient marbles indiscriminately mixed — the former being often laid lengthwise so as to occupy more space. There seems to have been some post-Hellenic (i. e. post-Augustan) industry on the island: thus Schoener notes a manufactory of amphorae (p 58); an ancient brick-kiln has lately been exposed on the Castiglione where, on account of the cavernous nature of the rock, there is some supply of the requisite *terra rossa*, the relic of atmospheric disintegration of limestone <sup>1)</sup> which I understand makes good bricks; an agate-polishing workshop existed at Timberino (Feola's *Rapporto*, p. 48). Not long ago several fish-baskets full of these agates were taken to Naples and sold for about seven francs.

From the relative frequency of inscriptions of the later Empire found on the neighbouring peninsula, we may argue that Capri was well populated during this period. The lack of post-Tiberian temples, that elsewhere sprang up like mushrooms might imply the contrary, but the then population of the island was probably a poor one and its temples of little account.

Hardly a single bronze has been found on Capri (a fragment of a valuable bronze is spoken of in MS. Bibl. Cuomo,

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<sup>1)</sup> Some good remarks on the Mediterranean *terra rossa* are contained in: Mojsisovic's *Zur Geologie der Karsterscheinungen*, in Zeitschrift des D-OE. Alpenvereines, 1880, p. 111.

No. 1. 1. 8.): — the more portable treasures may well have been carried to Rome at an early period. The reported destruction of the Imperial buildings on Capri by order of the Senate must be regarded as a legend — it is not conceivable that this body, in its then condition, would have dared to meddle with the Emperor's private domain.

Some works of art may have gone from Capri to the neighbouring mainland, and this is the explanation which Prof. Sogliano gives for the presence of the *Aphrodisieus* statue in Sorrento (*Intorno alla iscrizione di una statua di marmo rinvenuta in Sorrento*. Napoli, 1889, p. 43). The position of the island facilitated mediaeval depredations, but the Saracens probably had less inclination to carry away heavy marbles than the builders of churches in Salerno, Amalfi or even Pisa, who ransacked every corner of Italy for these ancient treasures.

It seems to me more likely that the columns of marble in the sea outside the Grande Marina (one of which went to Naples, another, of Fior di Persico, is in the Villa San Michele at Anacapri, while a third, 4 metres long, is still waiting to be fished up) were accidentally dropped overboard during one of these ecclesiastical raids, than to suppose that they formed part of Roman temples standing on this spot.

Another sign of late occupation is the great quantity of serpentine, porphyry and basalt, though these materials were used in pavements as early as Augustus. If we knew more about Hadrian's life in Campania, we might know more about the later history of Capri. When more brick-stamps have been collected, we may be able to reconstruct Capri of the later Imperial period with some precision.

Traces of Byzantine art are all destroyed, an early Christian lamp was excavated at Bevaro, and last year another one was found during the works at the Hotel Quisisana.

**XVI. Prehistoric archaeology.**—During some excavations at the locality known as Munaciello or « Petto di Raie » (from its abundance of *Smilax*) on the West side of the Castiglione and directly opposite the Grotta delle Felci, the workmen laid bare a neolithic celt of the local siliceous limestone, 15 centimetres long and  $7\frac{1}{2}$  broad at its broadest point — the cutting part, its surface oxidized to a rich bronze colour; a celt of jadeite; three pebbles of rounded limestone about the size of a mandarin orange and apparently carried up from the beach below to be used as sling-stones; as well as the charred remains of a small wood fire. All these objects lay together within the space of a square yard at about one metre's depth below the surface; above them being rubble fallen down from the cliff overhead, and below, the bed of hard *tasso* which accompanies the rock <sup>1)</sup>.

In spite of careful search, no trace of other prehistoric remains was discovered at this precise spot and I therefore conclude that these objects were accidentally left there by their owner who, for some reason, never returned to fetch them.

At a level of about four metres lower there is a cup-shaped hollow between the rocks, filled up, a depth of  $1-1\frac{1}{2}$  metres, with ancient pozzolana which has been washed into it. In the upper portion of this pozzolana, which is thickly interspersed with fragments of limestone, I have collected, besides charcoal, a considerable quantity of prehistoric pottery and a piece of worked dark-red sandstone which, to judge by appearances, may have been of circular shape and was probably used for grinding purposes. A similar stone

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<sup>1)</sup> This word, which Oppenheim is puzzled to explain, I take to mean a hard paste, from *intassato*, crushed together; as opposed to the loose paste, conglomerate, or breccia. But the words are used somewhat indiscriminately.

has been found in the Grotta delle Felci; another in the Grotta Nicolucci at Sorrento (*Bollettino di Paletnologia italiana*, vol. XIV, p. 73); and I do not see why these folks did not content themselves with the native tertiary sandstone, unless these others were imported into the country in a finished state, ready for use. As there is no cave worth speaking of in the neighbourhood, this mass of pottery points to a hut-settlement, of which it may have formed part of the refuse.

The jadeite celt is  $13\frac{1}{2}$  centimetres long by 3 broad and about 1 centimetre in thickness. It is carefully worked up, the upper surface being convex, the lower slightly concave. The two extremities are rounded and their edges so sharpened as to be translucent. One of these extremities is more pointed than the other — perhaps the artizan had profited by a natural irregularity of the stone to fashion it for some different purpose, for these implements must have served a variety of duties. To be certain of the nature of the rock, I submitted it to Professor R. Pumpelly and to Mr. E. Friedlander of Naples, both of whom have made a speciality of this subject and who agree in determining it as jadeite. Its specific gravity is 3.4; a small splinter of it fused on the edges in a flame at red heat without the blowpipe. Its colour is between leek and olive green. Though carefully polished, it is plainly a rolled river-pebble with some of the natural small indentations still showing, and in so far goes to confirm the theory of the non-Asiatic origin of these celts which A. B. Meyer has strenuously sustained since 1883 and which seems to be now generally accepted (A. Issel: *Della Giadeite* &c., in Bull. di Palet ital. XXVII, p. 1). Professor Berwerth, speaking of an *unworked* jade pebble of European origin, thus describes its lower surface (cited by A. B. Meyer in « Isis ». Dresden, 1883, p. 81). *Auf der als untere Fläche bezeichneten Seite findet sich in der Mitte, welche die meisten Angriffspunkte dargeboten zu haben scheint, eine sanfte Einwöl-*

*bung [deren Ränder den Contouren des Stückes folgen]. Die Form des Stückes [und die ihm eingekratzten Merkzeichen] sprechen nun dafür, dass sich das Stück, wenn auch aus seiner Lage gebracht, immer wieder auf diese Fläche gelegt und auf derselben fortbewegt hat und daher diese Fläche bei dem Auf und Überschieben über die anderen Gerölle den grössten Widerstand zu überwinden hatte ».* Now this describes exactly what has taken place with the Capri celt and explains its present shape, though the words I have put in brackets do not apply here, as these natural marks were artificially polished away. Its original depression towards the centre of the lower surface, the result of constant attrition in the river-bed at this one spot, were made use of scientifically and improved upon by the human craftsman to whom it owes its present shape. It appears that jadeite has been found on Capri before (Bull. di Palet. ital. vol. II, p. 229) as well as jade or nephrite (L. Pigorini, *Materiali paleontologici dell' Isola di Capri*, Parma, 1906, p. 2). These neolithic implements are posterior to the deposit of volcanic ash and lapilli and may date from 2000-1500 B. C., whereas the recent discoveries of Dr. I. Cerio go back to a period antecedent to this by very many milleniums and to one when — as is proved by the presence of mammoths — the divulsion of Capri from the mainland cannot yet have taken place. Pigorini (*loc. cit.*) recognizes among some of the pottery from the Grotta delle Felci a type resembling the first period of the Iron Age: I know of no implements of this or the Bronze Age found on Capri; stone must have been almost universally in use during the earlier part of the latter.

The pottery from this site consists exclusively of pieces of large vessels (with handles) of one type, which the small size of the fragments does not allow me to reconstruct. It varies in thickness from eight to twenty millimetres; the outer surface is generally red and the inner black, though some are black and others red throughout. The red is more



porous and may have served to keep solids. It is not wheel-made; the marks of the instrument used for polishing or modelling it in its unbaked state are still clearly visible, particularly on the black surface which is harder and has retained the impression better. A few pieces have one or two parallel horizontal lines of corded ornament in relief; in one case this ornament forms the rim of the vessel; this decoration, which is identical with that on the modern earthenware washing-tubs, seems to have been done by affixing a raised band of clay to the vessel whilst unbaked, and modelling it with a turn of the thumb. The baking is very irregular.

I have found prehistoric remains at Campitello in Anacapri a few yards below the last building (marked on Giannottis map) on the road thither from San Cataldo. At a rough guess, I should say that the locality lies fifty metres above the sea-level; and here, in the upper part of a cutting of yellow pozzolana is a black mark of burnt material which may indicate an ancient flooring. At this spot I have picked up neolithic pottery of the type already described, as well as a small piece of the red sandstone above mentioned and fragments of flint and obsidian <sup>1)</sup> Indeed, along the whole coast-line of Anacapri, at Limbo, Pino, Messolo, Campitello and Rio may be collected, below the olive zone, fragments of this pottery, showing that the district was well populated.

Under the olives at the foot of the Grotta Pesco on the left-hand side of the road from Anacapri to the light-house I have also picked up the same pottery, which may have worked its way out of the front portion of the cave.

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<sup>1)</sup> The obsidian found on Capri does not necessarily date from this period. The Roman also imported it for mosaic work, and large lumps have been found on Villa Jovis and at San Michele.

Behind the pinnacle of rock which dominates the lime-kiln on the road from Capri to Anacapri is a level space, and here I have found in the soil similar ceramic fragments, as well as one, unfortunately minute, of a much finer clay and later date, though still hand-made. It is three millimetres in thickness and of a red colour, with painted bands in darker tint, resembling a reed-pattern.

In all this pottery, I have detected no traces of quartz, but only hornblende, pumice, augite, mica and sanidin; the last-named sometimes in large crystals and so abundant that a fragment from Campitello, from which the softer material has been eroded, appears to be literally encrusted with it. I mention this, since a more accurate examination ought to reveal whether these vessels are made of volcanic products found on Capri and therefore presumably of local manufacture, or, like the flint and obsidian, imported.

I could name other sites both in Capri and Anacapri which promise good results. But excavations of this kind, to be of ethnological value, must be carried out cautiously and systematically, in order to obtain some idea of the approximate age of the embedded remains and of their age in relation to one another, which can only be done by means of sections and photographs showing their juxtaposition with the cave-deposit. This varies greatly; in some caves it is of extremely slow growth; in others, which are more accessible to wind-drifts, vegetable matter or materials falling from above, it is relatively rapid. To excavate a cave on these scientific lines requires a considerable outlay, without which the remains are best left to repose where they are, in expectation of some enlightened future amateur. *Point d'argent, point de celt.*

**XVII. Public Museum.** — In the way of excavations, the Bourbons did more for Capri than the present government: they could not well have done less. But it is impossible to

trace, in the Naples Museum, any of the ancient objects of secondary importance which have been sent in there from Capri or other parts of the provinces. Like Charybdis of old, the *Museo Nazionale* engulphs everything—statues, bronzes, pictures, pavements—into its voracious maw: only with difference, that Charybdis (according to the poets) cast them up into daylight again; the *Museo Nazionale*, never. They are gone for ever from human sight. Years of labour would be required to bring the cataloguing into a serviceable condition; the scholar, meanwhile, must content himself with works of reference like those quoted on p. 105 of Furchheim's *Bibliografia di Pompei*, which naturally omit all objects except those of primary importance. Repeated applications on my part to photograph, at my expense, some of the antiquities found on Capri; or at least to view them; or, failing that, to endeavour to discover records of them in the chaos of MS. catalogues preserved there, were not honoured with a reply. All this, no doubt, has been changed under the present enlightened administration.

But my unpleasant experiences suggested to me the propriety of establishing on Capri a local museum of antiquities and curiosities. Sorrento has something of the kind and there is every reason for supposing that such an institution on Capri, under the management of a select and small committee—non-political, and not burdened with that multitude of patrons and counsellors which is the ruin of so many excellent institutions hereabouts—would yield a good revenue. A suitable room or two could be hired in which the now existing (Krupp) library of Capri literature—well catalogued and to be consulted only on the spot—could be stored, together with such Capri antiquities as can be obtained, vases, casts of inscriptions, of intaglios, basreliefs, busts found on the island &c. &c. An official application on the part of the Municipality would procure these reproductions at a low cost from their respective owners—a magnanimous

institution like the Louvre would perhaps furnish its quota gratis. A disinterested committee with a curator possessed of an average amount of common sense and learning would soon make this a paying concern, for if visitors saw that the undertaking was serious, subscriptions both in money and in kind would not fail to flow in. It is said that over 30,000 foreigners come to Capri every year; at least half this number would profit by the many wet days in winter or other half hours of idleness to inspect the local museum if it were well managed (on a strictly business footing) and soberly, but efficiently, advertized. There is no reason why the entrance fee should be less than one franc for each person: this would mean a clear profit of at least eight thousand francs a year. The profits, judiciously expended in the enlargement of premises, the acquisition of botanical, zoological and palaeontological specimens, of prehistoric relics, of a representative collection of the wonderful marine fauna and flora of Capri, of geological maps, plastic reconstructions of ancient buildings, books, photographs, old prints of the island, portraits, parchments, copies of MSS dealing with Capri, ecclesiastical monuments, — everything, in short, which has a strictly *local* interest — might make this museum a notable institution in a brief space of time.

One of the first objects to which a surplus revenue should be devoted, would be the acquisition of a tract of ground to be set apart, as an annexe to the museum, for the cultivation and preservation of the local flora, after the manner of those already established in parts of the Alps and elsewhere. Some of the principal ruins of the island, too, that are now completely neglected, might well be put into a better state of repair by means of excavations &c.; indeed, it is surprising that the Capriotes, who know so many methods of exploiting the tastes of foreigners, should not yet have learned that ruins, properly cared for, are a commercial asset.

For the rest, I see no cause why this institution should subsist solely on its entrance fees. The better class of inhabitants might well contribute annually a franc or so, or purchase life-memberships. There prevails a wholly erroneous notion hereabouts that foreigners should pay for making the island attractive to themselves (and a local museum would come under this head), whereas such duty, or speculation, devolves rather upon the natives who derive advantages therefrom in the shape of an increase of visitors. A poor community may perhaps apply to foreigners for contributions towards some exceptional object, but Capri — whatever its other defects may be — cannot be called poor, since the average native is without a doubt three times as rich as the average foreigner who visits the island; indeed, I question whether there is a richer community of its size in Europe.

An institution of the nature of this museum might greatly facilitate archaeological research on Capri. As matters now stand, whoever wishes to excavate here can count on no assistance, financial or moral, on the part of the authorities. The smooth-tongued and scheming peasant-proprietors have also not changed their natures since the days of Hadrawa, who has recorded his experiences with them. When a local man who has done so much good to the community as Dr. I. Cerio is hindered by their intrigues from continuing his excavations on a few square feet of utterly worthless soil (Grotta delle Felci), what success shall an outsider expect to have? If he excavates at all under the present inauspicious circumstances, let him not listen to Siren-like blandishments and protestations of everlasting affection on the part of this false and miserly brood, but draw up a clear contract, providing for every possible contingency; for peasants are the same in all lands and ages: bitter enemies against one another, they will instantly combine forces to rob the outsider by every means which their avaricious and unscrupulous nature can suggest. Under the auspices of a local museum

committee, these and other difficulties, which have hitherto deterred many foreigners from enterprises of this kind, could be smoothed over and arrangements made for the institution to receive, in exchange for its services, a certain percentage of the objects found and casts of the rest. But it would be best of all for the museum to do its own excavating, and funds for that purpose would, I think, not be wanting if the undertaking were properly managed <sup>1</sup>).

**XVIII. Sirens.** — Capri has been associated so frequently with the Sirens — the first time by Servius — that it might

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<sup>1</sup>) Another object worthy of the attention of a respectable Museum committee would be the publication of what I should call the Amateur's Map of Capri. In point of clearness, some of the older maps are infinitely better than the recent one of Giannotti, but the surface of the island has changed so much that they are naturally out of date. Giannotti's will always remain a valuable economic document as the present different states of cultivation are conscientiously marked upon it, but it is not satisfactory from all other points of view. The orographical relief of the island is not as plain as it might be; thus the valley between Citrella and Capello and the moulding of eminences like San Michele are much clearer when produced by the old system. The printing is too thick. There are also some mistakes, such as calling the Punta del Monaco *Punta Masullo*; and innumerable omissions: the name Grotta Rossa, Verde, Stella, Scopolo, Gradelle, Ardicola, Marcellino and about fifty others might well have been inserted.

The Amateur's Map, as I conceive it, should be of the same size, but printed in finer type and on more enduring material, faintly tinted according to the geological strata, marking not only all the present names of localities, caves, and rocks, but all the mediaeval and obsolete ones; prehistoric sites and traces of Roman roads and buildings in a different type of print; all points and forts & connected with the military operations of 1806-1808; every cave and inlet along the coastline; submerged buildings; the soundings of the sea-bottom as minutely as possible &.

Engraving is relatively cheap in Naples and the expense of producing a map of this kind would be more than defrayed by the great number which foreigners would doubtless buy, if it were *exposed* for sale which, for reasons unknown to me, is not the case with any map at present.

seem an omission not to touch upon the subject here. The situation of the island [in the neighbourhood of the Siren temple whence Massa Lubrense derives its name, of Sorrento which is directly derived from them, and of the true Sire-nussae islets, entitles it to some consideration, quite apart from its appropriately craggy and yet alluring aspect. The 'whitening bones' have been plausibly connected with the savages of the neolithic age, whose marrow-sucking propensities are to be inferred from cracked human bones found here; but there is no reason why such cannibal practices should have been confined to Capri — prehistoric Sirens of this kind inhabited all the islands and shores of the Tyrrhenian, and I have found worked flints, favouring this hypothesis, on the Galli or true Siren islets. For the rest, I think commentators on the Homeric cosmography take the 'islands' too seriously and thereby involve themselves in needless trouble. Ancient navigators were inordinately fond of 'islands' and slow sailing without a compass may well turn an indented promontory into groups of islands. This is plain from *Sindbad the Sailor*. People living on continents are more likely to locate marvels into islands:—India and America were also islands, to say nothing of Atlantis.

Modern writers who have gone into the Siren question, like Kastner, Weicker and Schrader, hardly touch upon the possible residence of the Sirens on Capri, disquisitions of this kind being more congenial to the taste of earlier scholarship. But two points of more general interest become clearer from their minute special researches. They demonstrate that the Sirens of Homer must be sought in the West rather than where Gladstone and others have located them. Various geographical, etymological and anthropological speculations are now converging to show that the Odyssean legend is the record of one of many westward processions of gods and men and is, indeed, only another exemplification of K. O. von Baer's suggestive law. And, further, they

prove the refining, humanizing influence of the Greeks: not of the Greek crowd, as is sometimes inferred (for a more intemperate set of bigots and ruffians never breathed) but only of their teachers, who ever held up to them the ideal of measure — *nemesis*. Our familiar Sirens are Hellenic, but now we know that they were not indigenous to Greece, that they were only one of the thousand new ideas which, following the trade-routes, poured into this little country. Greece was never more than a half-way house for them, but they stayed there long enough to change their vestments and their habits. They entered it in loathsome shape as demons of lust and putrefaction: they departed chaste and fair — though in bad company, for it seems they travelled westwards with the Taphians, incorrigible cut-throats and cattle-stealers. Then came the Alexandrian period with its philological elaborations and historical vagaries, and the prodigious syncretism of gods in the first four centuries; then mediaevalism, which dwarfed Hellenic shapes into cacodemons and with the glories of Euploea, Leucothea and the *chaste Parthenope* adorned Santa Lucia and the Madonna. And now Parthenope who dominated for a thousand years the religious and social life of Naples <sup>1</sup>), and took refuge during mediaeval storms

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<sup>1</sup>) Vargas (« Fenici primi abitatori di Napoli », p. 151 seq.) denies this, because it clashes with his favourite theory. Vargas belongs to that large class who put more faith in deductions than in facts. — It is hard to apportion the share which each one of the ancient divinities has contributed towards the formation of the modern ones; thus Professor Correr thinks that the cult of Leucothea was more diffused here than is generally believed. (*Sul culto di Leucothea in Napoli: Studi e materiali di Archeologia e Numismatica pubblicati per cura di L. A. Milani, 1899, p. 73.* I presume that he regards the statue of a sea-lady seated upon a marine monster found at the Villa of Vedius Pollio and now in the Naples Museum as a representation of her, but it might well be Aphrodite Euploea, whose temple is supposed, though not by Beloch, to have stood on this site. In the Blacas collection was an ancient gem, figured



in the microscopic confines of an amulet, is once more on the ascendant. The hall-mark of *temperance* which the Greeks stamped on the Sirens and on all the other *objets de vertu* they stole or borrowed, was not wholly thumbd away in the boisterous Middle Ages: connoisseurs know it.

Cerquand remarks that « Les Sirènes sont le calme sous le vent des hautes falaises et des îles ». (*Revue Archéologique*, 1864, part II, p. 289. In his *Etudes de Mythologie Grecque: Ulysse et Circe: Les Sirenes*, Paris, Didier, 1873, he does not reproduce this idea which is apparently one of those he abandoned, *ibid.* p. 119, Note 1). Loosely speaking, this would imply that *some thing* had been created out of nothing. On the same principle, Pan has been regarded as the personification of noonday stillness: the hush that can be felt. The Swiss painter Boecklin, whose Gothic exuberance ran on lines antithetical to what we call Hellenic serenity, has yet divined the psychology of the matter in « Das Schweigen

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as No. 3 on Plate LV of King's « Handbook of engraved Gems », which reproduces this statue: it is also entitled Aphrodite Euploia).

Sirens were commoner in the Middle Ages than now, as is natural, seeing that they had become of small repute. One was captured in 1403 in the Zuider Sea and lived in Haarlem to a great old age. Being naked when caught, she was clothed and soon learned to take food like a Dutchman and to spin thread and find consolation in other womanly arts; but she remained mute up to the day of her death. Theodorus Gaza, who wrote the first Greek Grammar, related in a large company (Pontanus was also present) how a Siren had been cast ashore alive in the Peloponnesus; she appeared much embarrassed on land and was so distressed by the curiosity of onlookers that she began to cry, whereupon Gaza ordered the crowd to move away and she crept back into the water. One of the most recent authenticated instances is that narrated by Captain John Smith (1610) in Gottfried's *Historia Antipodum*. Sirens must have been fairly plentiful in Portugal, for a costly litigation took place on the subject between the Crown and the Grand Master of the order of St. James which ended in the King's favour: — *Decretum non Magistro Ordinis sed Regibus deberi vectigal Sirenium qui in litoribus Magistris caperentur.*

im Walde » — the shudder that attunes the mind to receive chimerical impressions, the *silence that creates*. So may those pioneers of navigation have felt when, becalmed in the noon-day heat amid pale-shimmering cliffs, they felt the unseen presence. For the genii of earth and air were ready enough to commune with untutored and naïf men of early ages to whom *omne ignotum pro magnifico*. Such fruitful shadows cast by inanimate nature upon the human phantasy are far from rare: the secondary stage is reached when the artist endeavours to fix in stone these elusive shapes, or the bard in verse; the third is that of the grammarian who explains them as the splashing of waves and what not.

I am, however, driven to the conclusion that *La Sirena* near the Mulo at Capri is a late invention and merely another exemplification of Cicerone-archæology; up to the present, at least, I have not discovered the name in any old maps, deeds, or books of travel, though this may be an oversight on my part. At a certain period, Neapolitans began to take a frenzied interest in their Siren origin, and the name *La Sirena* has been popular ever since all along the coast, witness the palace on the Posilipo whose ill-omened history has been sketched by Reumont in his *Carafa von Muddaloni* (Berlin, 1851, Vol. I, p. 386).

**XIX. Some Works of ancient art.** — Very little of value has been found on Capri within the last fifty years, and many of the older works of art can no longer be traced. I have not discovered the whereabouts of the « Crispina and Lucilla » marble, nor of the Cybele altar mentioned by Mangoni; nor, in spite of repeated endeavours, that of the Schwarzenberg relief engraved by Hadrawa; the marble « nymph » which d'Andrea took from the Villa Jovis and which is perhaps the statue of « Livia » referred to by Giannettasio (*Autumni Surrentini*, p. 40) may well be still in the hands of some of his numerous heirs (he left 40 different

wills, resulting in 13 law-suits, some of which, I am told, are still proceeding); the Styvens vase — unconnected, of course, with the recent Stevens collection — will probably have found a home in some English country house.

It should be noted that the British Museum possesses, besides those marbles from Capri frequently mentioned, an indecent well-head of the first or second century (Townley collection, No. 2541); and a human skull worked in solid marble found in the ruins of the Villa of Tiberius and presented to the Museum in 1867 by the Rev. Greville Chester. Dr. Murray also told me that among the Townley drawings is one of a composite capital over which is written in Townley's handwriting • found on Capri •.

For the benefit of future students I may mention that the Roman sun-dial at the Villa Mac-Kowen was not unearthed at the Blue Grotto but at Marina Grande, and that the damaged marble head (female) at the Villa Cesina comes from San Costanzo and not from San Michele.

No precious stones have, to my knowledge, been discovered here; an intaglio was recently found at Bevaro engraved with a sphynx, which, appropriately enough, used to be the seal of Augustus; Dr. I. Cerio possesses a delicately wrought tearbottle of Oriental Alabaster; three years ago was found, on the site of the Villa Ada, a small fragment of coloured mosaic, the first of its kind from Capri, similar to the finest specimens from Pompei, consisting of minute particles of various stones hardly larger than pins' heads and representing a subject with centaurs.

Pancaldi (Album •, Roma, 27 April and 17 May, 1851) gives reproductions of some other antiquities from Capri, now dispersed; the author of the • Fragmente • (see p. 89 of my • Fabio Giordano •) furnishes a list of the few which were still in Hadrawa's possession at the time of his visit to him; for the rest, many marbles in private houses here,

claimed to have been found on the spot, are in reality importations from Pozzuoli and elsewhere.

**XX. Treasure legends.** — Capri is full of treasure-legends, but the natives are chary of supplying information on this head, fearing that the stranger may be versed in *l'arte* (magic) and thereby enabled to unseal the enchantment and raise the treasure for himself. These stories are all alike. At Citrella, some years ago, three men came upon prodigious heaps of gold, but instantly an earthquake with thunder and lightening put an end to their explorations. On returning next morning, they found no traces of their previous day's work. A similar legend exists at « Le Grotte » in Anacapri, and at Veterino. Some men went into the stalactite cave of San Michele at night and saw a hoard of gold and silver lying there, but the torch they carried was blown out three times and certain other things occurred which they refused to relate. At the *Proprietà Capilupo* an immense treasure is supposed to be buried: even educated persons, who have visited the University, speak of this matter in a hushed whisper. Something of the same kind is related of the old Morcaldi (now Ferraro) mansion. The best known is the tradition of the equestrian statue of Tiberius: the *motif* recurs in that of the Suabian Barbarossa, in that of Gyges as narrated by Herodotus, in Plato's *Republic* and no doubt elsewhere. An occasional discovery of real value may have fostered the growth of these legends; here, as in the Arabian Nights, the ruins of an ancient civilization, with its subterraneous passages and marks of vanished pomp, gave them verisimilitude and as it were a *locus standi*; Capri is half-way to Baghdad, and no one understands the native character, with its fundamental avarice and secretiveness, who has not lived in the East.

But in spite of this the Capriote, unlike ourselves and the Oriental, does not allow the Supernatural to interfere with

the main objects of existence. Only a Northern dreamer like Kopisch could imagine that superstitious dread prevented fishermen from exploring the Blue Grotto — little they know these people who imagine that « superstitious dread » plays any real part in their daily lives ! They will speak of the devil and of ghosts, as of God and the saints, with fervour and conviction, but they do not take any of them seriously; dozens of houses are haunted, but — unlike many in England — the rents do not fall and *cristiani* live in them notwithstanding; the Virgin and her son are adored with feasts, but to endeavour to imitate either of them would be considered a most unprofitable speculation. The direst fiend would not keep one of these *children of nature* out of a sea-cave, if there were half a franc's worth of crabs inside it. They will tell their devil-stories, because foreigners like to hear them; foreigners being rather simple folks, in some respects.

This difference is due to climate. Our Gothic gloom and the sand-wastes of the East engender fearful gods and demons; those of Campania, though equally well accredited, are all, in a manner, *humane*. There are devils and witches hereabouts, but they are more or less like ordinary people; there is nothing malefic about them; the atmosphere is too limpid to permit the formation of terrifying spectres like those of Nurcia or even Beneventum. Whoever rightly decyphers the human palimpsest of the Parthenopean region, will perceive how faint are the traces of Greco-Roman schooling, how skin-deep — as regards primitive tracts of *feeling* — the scars of mediaeval bestiality. Christianity has merely left a translucent veneer upon the surface; below, can be read a mild pantheism, the impress of nature in her gentler moods upon the responsive human phantasy. The German divine who lately traced, with some exasperation, catholic institutions to their heathen origins, forgot to discover, or to mention, that his own pseudo-rationalistic creed is far more

deadly, as it infects those who lead the march of culture. San Costanzo and the rest of them are useful only for amusing the proletariat with fireworks and instrumental music, and while the civilized world is appalled at the *mésalliance* between the lord of a great *Kulturstaat* and the Antique Fraud, superstitious culture hereabouts, ever blithely serene and infantile, is gracefully expiring; its venerable frame suffused, dolphin-like, with all the iridescent tints of the bland paganism whence it sprang. New names will supplant old names, but so long as the climate of Campania does not change, its religious beliefs will always cluster round radiant elemental Powers of Sun and Ocean.

N. D.









